

California GARDEN

FORTY-NINTH YEAR

SPRING, 1958

VOL. 49, NO. 1



Moreton Bay Fig Tree, *Ficus macrophylla* (see page 14)

Photograph by James E. Andrews

Garden of Lt. Comdr. D. O. Doran, U.S.N. ret., Spring Valley

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Wanted: Back issues of California Garden from 1907 to 1916 and Spring, 1952. Please send to Miss Alice M. Greer for files.

The Floral Building and library will be open every Tuesday from 9 a.m. to 5 p.m. to members and the public. For use of the Floral Building, Floral Association groups and affiliates are asked to check the calendar at the Floral Bldg. by calling BE 2-5762, on Tuesdays. Mrs. Kenneally will be available for consultation.

San Diego Floral Association Activities Visitors Always Welcome

Saturday, March 15, 7:00 a.m. to 8:00 p.m.
Bus Tour to International Flower Show at Inglewood. Meet at Floral Bldg.
Reservations limited. Call Mrs. Sheldon Thacher, HO 6-1797, by March 1st. Tickets \$6.00, including bus and show.

Tuesday, March 18 . . . 2:00 to 9:00 p.m.
Floral Building, Balboa Park
Garden Center Open House.
Flower Arrangement demonstration, courtesy of S.D.F.A.

Mrs. Martin Behrens . . . 3:00 p.m.
Mrs. Bob Kirkpatrick . . . 7:00 p.m.
Workshops and exhibits by Affiliated Garden Clubs.
Refreshment hostesses: Affiliates and S.D.F.A.

March 26, 27, & 28, 9:30 a.m. to 3:00 p.m.
Floral Building, Balboa Park
Flower Show School,
Mrs. S. P. Thacher, Chr.
Call before March 10. Fee, \$7.00

Tuesday, April 15 8:00 p.m.
Floral Building, Balboa Park
Regular Meeting of S.D.F.A.
Speaker: Helen Carswell, of San Fernando
Subject: Iris
Hostess: Mrs. Clyde Pillsbury

Tuesday, April 22 . . . 2:00 and 7:30 p.m.
Alice Wengenheim Heyneman will display and explain her collection of Old Flower Books, in her home at 241 W. Kalmia St.
Reservations limited to 30, \$1.00 each.
Call CY 6-2267 or AT 4-1253.

Tuesday, May 20 8:00 p.m.
Floral Building, Balboa Park
Regular Meeting of S.D.F.A.
Speaker: Dr. Robert E. Atkinson
Subject: What every gardener should know about soil pH.

Fourth Monday of each month . . . 9:30 a.m.
Flower arrangement classes in Floral Bldg.
Instructor: Mrs. J. R. Kirkpatrick
Chairman: Mrs. Roland Hoyt. CY 6-2757

Garden Clubs — Notice

Affiliate membership in the San Diego Floral Association is available to all garden clubs within the city limits of San Diego. Annual dues of \$10.00 entitles an affiliate to representation on the executive board of the Floral Association and two subscriptions to California Garden. An additional fee of \$15.00, for the building maintenance fund, entitles an organization to the use of the building for meetings and to the use of another building in the park for a flower show. Garden clubs interested are asked to write a letter petitioning affiliate membership.

FLOWER SHOWS

S.D. Co. Orchid Show, Conference Bldg.
Saturday, March 29th 1:00 p.m. to 9:00 p.m.
Sunday, March 30th 10:00 a.m. to 6:00 p.m.
Admission \$1.00. Valuable door prize.
San Diego Rose Show, Conference Building
Saturday, April 26th . . . 2:00 to 9:00 p.m.
Sunday, April 27th 10:00 a.m. to 6:00 p.m.
Admission 25 cents.

California Garden

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On A Collection Of Old Flower Books

ALICE W. HEYNEMAN

Collecting flower print books—early ones—is a liberal education in the fields of gardening, botany, processes of print producing and—in some ways most entertaining of all—the manners and customs of British book dealers and the adventures to be pursued in their catalogues. Of the above, knowledge of botany and the technical processes is a help but not a strict necessity; anyway much can be acquired along the way. The main thing is that the end product couldn't be more delightful.

Gordon Dunthorne, in his book *Flower and Fruit Prints of the 18th and Early 19th Centuries*, sums it all up for us enthusiasts by pointing out that what early flower prints have more than anything else is that elusive quality known as *charm*. He then hastily adds that they have other things too, in generous measure: fine draftsmanship, a sense of design and color, and (for us) the mellowing effect of time. The processes were various, but the results were almost uniformly gay and fresh, primarily because hand coloring by experts (and there were then many schools to train these experts) was almost always used. Sometimes it was employed to heighten aquatint or stipple, but in the most enchanting—and fortunately most frequent—examples the color was applied directly to line etchings or engravings. Such color is usually as

fresh and clear as when first painted in, 100 to 200 years ago. The paper may perhaps have mellowed to a creamy tone, but its quality and "feel" are so superior to that which we meet in books today that the creaminess becomes an important ingredient of the whole. On the one hand there are large and imposing books, meant to be perhaps a permanent storehouse of botanical wisdom, full of Latin and erudition, and on the other are those nearly as impressive in size and format, but intended primarily for knowledgeable lady amateurs. So might be classed the six big volumes of Mrs. Loudon's *Ladies' Flower Garden*—with handsome water-color-heightened lithographs which are good looking, but intended obviously for the center table in the best parlor, beside the family album. But they came along after 1840, when the heyday of the true flower print books was over.

The finest examples (as well as the more modest ones owned by me) date from the 1740's through about 1825. They were a later flowering—and the word is used advisedly!—of the drawings made much earlier for the herbalists who needed illustrations for their books of herbs and simples. Later, the wealth of the 17th century in England, brought big gardens owned by rich amateurs who were eager to have the exotic flowers they were growing in their green-

houses shown as widely as possible. Book publishers noted the trend, and floral literature and illustration took on new life. The directors of botanical gardens often were so carried away by what they grew and what they saw that, as in the case of William Curtis, the publication of works on the subject gradually became more important than the growing of the plants.

Botany had come into its own with the new system of Linnaeus, and it was probably a natural development, as the 18th century went on and new illustrative processes were discovered, for botanical works to become more and more decorative, till they really fulfilled the functions both of beautiful picture books and of serious botanies or treatises on gardening. And all the time there were increasing numbers of plants from far away places being grown, and consequently a greater excitement among the enthusiasts who wanted them all in pictures. These pictures—in the hands of artists like John and Sydenham Edwards, H. C. Andrews, James Sowerby, and Mark Catesby in England, and Redouté and Bessa in France—were of outstanding decorative quality, but the principal aim was still that the draftsmanship, as applied to the details of root, seed, leaf, and so on, should be as near perfection as possible. "It was the botanist

rather than the artist who called forth the flower print," says Dunthorne.

The books that I own were acquired—mostly through the above-mentioned English catalogues—in a somewhat random manner. Thus I have scattered volumes of "series" productions like Curtis's *Botanical Magazine* and Sowerby's *English Botany*, and three volumes, instead of six, of a *Monograph on Heathers* by Andrews—but the lack of completeness or sequence never seems to matter much; the plates are just as delightful. Then I began occasionally picking up slightly more imposing volumes and ticking them off with great satisfaction in Dunthorne's "Catalogue Raisonné." It was an extra thrill if the acquisition, like the seven volumes of Andrews' *Botanist's Repository of New and Rare Plants Only* (1797-1804) was starred there as "a fine and interesting work of distinct individuality and character." The *Repository* is all of that, too; the plates are bold and colorful and meticulously drawn; many are folded so as to be double size, and the paper is of such stout and sturdy quality that there is never a sign of wear along a fold or anywhere else. On the other hand Sweet's *Monograph on Rock-Roses* (1825), which I ordered by placing a bid with a London book auction house soon after the war, arrived with plates as brilliant as specified, but the edges of the paper of a brown so deep as to suggest scorch and a consequent need for extreme delicacy in the matter of page-turning. I have

always wondered if the book had a hard time surviving one of the London blitzes.

I was book-binding when travelers abroad sent me the six big volumes—then in magazine-like sections, called "fasciculi"—of Curtis's *Flora Londinensis*. I was ambitious then, and bound them up at once into vastly impressive tall volumes; they had that quality that book dealers so cherish of being "uncut." They are also supremely beautiful as are the best of illustrated botanies, with fine coloring and page proportioning as well as expert technical delineation. Only 300 sets were printed and no expense was spared; the best artists and engravers worked on the books, which came out between 1777 and 1798. William Kilburn, who did most of the drawings for the first volume, left to become a famous designer of calico patterns, a profession doubtless more lucrative; most of the later plates were the work of the great Sydenham Edwards. In spite of having the patronage of Lord Bute (said to have been a poor Prime Minister but so interested in gardening that he was botanical advisor to the mother of George III, who started Kew Gardens) the publication of *Flora Londinensis* was a complete financial loss, and Curtis had to recoup by founding the *Botanical Magazine*, which runs to this day. It was dedicated, at its inception in 1793, "to the use of such Ladies, Gentlemen, and Gardeners who wish to become scientifically acquainted with the plants they cultivate." Of this point in his career, Curtis is sup-

posed to have remarked sadly, "One brought me pudding and the other praise." The *Magazine*—if not "the other"—was an immediate success. Meanwhile "the praise" is still justified; John Gil-mour in his *British Botanists* says: "the 435 plates of the *Flora Londinensis* are probably unsurpassed in the history of floral decoration." And this despite the fact that, as shown by its title, the work only purports to show the plants growing wild inside the city of London. This gives a heavy preponderance of plates to portraits of weeds, most of which are still very familiar, though seldom treated now with such artistic respect! However, London in the 18th century was slightly more rural, and there are still quite a few dashing plates of the natives to be found there, among them cornflowers, poppies, lily-of-the-valley, a spectacular yellow iris—and of course, cowslips and primroses.

Another of my favorites is the two-volume set of *Pomona Franco-nica*, a work on fruits published in Nuremberg in 1776 by Johann Mayer, and dedicated to the Prince-Bishop at the Court of Wurzburg. It is printed in parallel columns of French and German, and the plates, etched in green ink, are superbly colored. As the fruit is generally shown in sprays, usually complete with blossoms too, the effect is of grace and sparkle, and even the uncolored plates, showing intricate plans of the palace's vast fruit gardens, are delightful. The engraver, Adam Winterschmidt, car-

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ried on a business as music publisher on the side, and Mayer himself was head gardener on the estate. Despite these other commitments the books the two produced are unequalled. An unusual feature (appreciated by an ex-bookbinder!) is the fact that the 18th century calf and gilt binding is in pristine condition.

The 16 volumes of Maund's *Botanic Garden*, which came out in parts, beginning in 1825, are dedicated "To the Lovers of Botany in Particular and the Admirers of a Flower Garden Generally—This Attempt to Increase Their Gratification is Most Respectfully Inscribed." Much gratification must really have been produced by the lovely little books, since they came out regularly for 26 years. I imagine that from a strictly botanical point of view they may leave something to be desired; though the Class, Order, and Natural Order of each subject are given, still they are presented in no logical sequence whatever. I suspect that the arrangement was largely determined by the over-all attractiveness of the four-part pictures which almost always show a blue, a white, a yellow, and a red or pink flower in charming juxtaposition. The two big volumes of Edwards' *Botanic Garden* (published in 1812 and no relation to the above) frankly present their flowers in no order but that of the alphabet; for most of us an entirely satisfactory system.

To provide more illustrations for *California Garden*, Mrs. George Heyneman will open her home at 241 W. Kalmia, at 2:00 and again at 7:30 p.m. on Tuesday, April 22nd, to those interested in the books, mentioned in this article. Refreshments after the discussion. Reservations \$1.00, limited to 30, each time. Call Alice Greer, CY 6-2267, or Mrs. Popejoy, AT 4-1253.

On the other hand, such learned monographs as those of Sweet on *Heathers*, on *Rock-Roses*, and on *Geraniums* cover their subjects in a wealth of technical detail. McDonald's *Complete Dictionary of Practical Gardening* (1807) does the same; it is an encyclopedia of its subject. So are the three volumes of Curtis's *Lectures on Botany*, ten years later. A very beautiful Dutch book on flowering shrubs, published in 1802, seems endlessly organized into groups and sub-groups — and its plates lose nothing in decorative excellence. The opposite extreme, varying between frivolity and sentimentality, is held by the many books, large and small, which poured from the publishers in the first half of the 19th century, with titles something like *Floral Emblems*, *Language of Flowers*, *Moral of Flowers*, and so on. They are solemn and stilted little picture books, but as such have a graceful and somewhat absurd quality of their own.

A most amusing sideline, stemming naturally from the floral angle, is the discovery of related books on natural history published during the same period. Thus books on insects are found to contain beautiful sprays, branches and other decoration; I have two of these which are so full of burgeoning flora that the insects positively pale beside the roses or tulips being devoured! The same is true of bird books, but to a lesser degree; the creators of bird pictures just naturally want their birds to stay in the limelight. A composite but very entertaining type of natural history picture-book are those known as *Naturalists' Miscellanies*. These books combine charmingly done plates with a sort of pseudo-scientific instruction, and one sees samplings of everything in the natural world that the publishers could have dreamed up or had brought to their attention. Thus a picture

(usually slightly wrong, though one can't say just where) of a chimpanzee will be followed by one of a sea shell or a fish or a butterfly or bird or tree. I have just looked at one in which the plate of a pomegranate blossom is preceded by that of a spur-winged water hen and followed by one of a guinea antelope. These sets went on and on for years, the plates enchantingly hand-colored, the discussion of them at least sounding very learned. Some have morocco bindings and impressive bookplates—one that of an earl, no less—so it would seem they were books of prestige. And it may be that fine scientific brains went into their production, as well as charm into the plates!

Old bookplates are intriguing, as any hint of association with past ownership always is. Besides the earl, there are such diverse signs of possession as a book on flowers of Madeira that once belonged to Miss Sessions, and a book about French fruits that bears a Moscow library stamp. One of the nicest is a solemn little book called *The Moral of Flowers* with fine old plates and a nicely tooled binding which was inscribed 125 years ago, in a fine faded hand, to a little girl "as a memorial of gratitude for long invariable Christian attention" by her maternal grandfather and grandmother. If it isn't one thing, it's another; books—and especially books having to do with gardens—are *fun*.

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Ferns Are In Again

ORA M. WILSON

Thirty-odd years ago it was quite the thing for each of the six large new lathhouses in my Kensington block to have a choice collection of ferns. Times change, and other plants have gone through the "fad" stage. Now the cycle is right back where we started—at ferns. Ferns have a quality of permanency; no one I know has ever grown tired of them. They demand your love and respect, because they require so little care, and many are beautiful at all seasons. I have some lovely ones that have not been repotted in more than twenty years.

One does not need a lathhouse to grow ferns. There are varieties for warm places; and for the cool or shady places; for difficult spots where nothing else seems to grow; for the north side of the house, where flowers do not thrive; or for bare spots under trees. Ferns are your answer.

The Cyrtomiums, Holly ferns, do best where there is no direct light, provided they get plenty of water and drainage. They should be in the low parts of your fernery. *Polystichum acrostichoides*, Christmas fern, is best in the shadiest, darkest spot in your garden. It wants no sun, and should

be kept on the dry side. As an evergreen, it is popular in our north-eastern states, where it is a native, but I have seen few of them in California gardens. *Polystichum munitum*, our native Sword fern, is perhaps more beautiful than the eastern native. *P. setiferum (angulare)* var. *proliferum* is known by the small fernlets on the fronds. Given plenty of water, depth of soil, and filtered sun, it makes a fine specimen. When planting *Polystichum*, set the crowns well above the ground.

DRAINAGE is the first basic need for ferns; the next is coolness and moisture at the roots. This applies even to the native ferns that look hot and dry among the rocks in our back country, during their summer rest period, but their roots keep cool and damp under the stones. Under lathhouse care, these ferns seldom go dormant and are a credit to any garden. *Pellea andromedaefolia* is lacey and ethereal in a hanging basket, while *P. mucronata*, Bird's-foot, makes a very ornamental evergreen. Elevate them in baskets or in side-pockets so they get plenty of light and sun, as humidity is not too important. This latter fern is often found in a limestone formation, so it is safe to give it an extra handful of crushed oyster shells, (obtainable where poultry feed is sold). The *Pelleas* are excellent tucked among the rocks in the sun, but there they will have a dormant period, and will quit you unless the roots are cool and moist.

For those who have room and conditions suitable for hanging baskets, there are many *Polypo-*

diums that are beautiful the year around. *P. aureum*, Bear paw, has many variations. *P. nigrescens* has a dark stem with shiny green foliage. *Cyclophorus (Polypodium) lingua*, the Japanese felt fern, makes a most unusual show in a basket. These types are easy to grow. They will respond to a little morning sun, a little fertilizer, good drainage and plenty of water. *P. coronans (heraclefolium)* wants to be kept on the dry side, and is most effective when mounted like a Staghorn fern.

All of the *Davallias*, Hare's paws, thrive in spagnum, and are therefore perfect for basket use, seemingly indifferent to location or care. Some successful Los Angeles growers use spagnum alone as a planting medium for baskets of *Davallias*, *Polypodium knighii*, and the *Platynerium*s, to make them lighter and easier to handle, but they will dry out more quickly than those containing some soil. Many of these ferns are epiphytes that live on trees. Once planted, they are easily cared for, and can be left undisturbed for years.

In considering hanging baskets, do not overlook the many interesting varieties of *Nephrolepis*, or Swordfern. What we usually think of as the Boston Fern has given rise to countless forked, frilled, crested, and ruffled forms. All are hardy and fast growers.

The queen for hanging baskets is the *Adiantum*, or Maidenhair fern. We have at least twenty varieties right here in San Diego. I was surprised to find so few in the Los Angeles and Bay districts. Thirty years ago our choicest types came from there. Their culture is

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much the same as for the others: filtered sun and no direct draft. Cut them back in the spring, when the new growth begins to show in the crown. Some good gardeners repeat the cutting in the fall.

In San Diego we have three excellent ferns for background planting. *Microlepia platyphylla*, *M. strigosa* (syn. *speluncia*), and *Rhumora adiantiformis* (*Polystichum capense*), called Leather fern, are robust. They root on the surface so they make a fine ground cover in competition with heavy roots. If a little leaf mold is added each year, they more than pay off. *M. platyphylla* will easily reach a height of nine feet. The others grow about two feet tall.

Woodwardia radicans, the European Chain fern, which roots at the ends of the fronds, is unexcelled for a roomy place in the open ground. It is a tremendous grower, has no shabby season, and does not demand the water that our native *W. fimbriata* needs.

The rapid-growing Pterises, or Brake ferns, are favored for their showy, lacey fronds. *P. tremula*, which has long leaf blades on a brown stalk, and *P. argyrea*, a silver-striped form, will perform better if the soil mix is kept level with the crown. Others that grow well, year after year, are: *P. vittata* (*longifolia*), which has wide fronds; *P. ouvardi*; *P. wilsoni*, well known for its cleft ends, and *P. multifida* (*serrulata*), familiar for its narrow divisions. All Pterises require deep, rich soil and, of course, good drainage.

Perhaps the one fern best known to poet and peasant, the world over, is *Athyrium* (*Asplenium*) *felix femina*, the Lady fern. There are many varieties, some of which are crested, that do well here, especially in a shady spot with filtered sun. Lady ferns are classed as deciduous, but here they retain most of their fronds throughout the year. One that I

have, that goes completely dormant for a few weeks, seems to be more lush than another one that is evergreen. They only need a crown division every year or so.

The Wood ferns are good in the garden. *Dryopteris* (*Lastrea*) *spinulosa*, var. *dilatata*, a native of North America, is a real beauty, with toothed leaves. Keep its crown well above the surface of the ground, and give it plenty of water. Some of the crested varieties are also very handsome.

The Philippine Maidenhair, *Adiantum formosum*, needs a rich deep soil, with plenty of water and room to spread. A glorious planting in my neighborhood, now twenty feet long, got its start from a six-inch pot, thirty years ago.

Tree ferns are hardy and most effective in the landscape; their umbrella-like fronds offer a perfect setting for smaller ferns beneath them. I have read that they root along the trunk as they grow, and should be fed and watered on the trunk and crown. There are several dwarf tree ferns that meet most of our requirements: easily available, inexpensive and hardy. *Blechnum gibbum*, *B. brasiliensis* and *B. moorei* are worthwhile, as is *Lomaria* (*Blechnum*) *platyptera*, which is smaller than most and very feathery. Three Dicksonias, dwarf Tree ferns that look much alike, can be found in the nurseries of Southern California. *D. antarctica* is so hardy and beautiful it is a must for every garden. A good

hint on Tree fern culture is to wrap the trunks in sphagnum moss as a protection from dry, hot weather, or from frost, in colder sections. I have found it also helps to keep them erect.

All agree that a basic mix for fern growing should be loamy and spongy, not too coarse, but porous enough to give good drainage. The usual formula is: 2 parts each of sharp sand, loam, leaf mold or humus, 1/2 part dried cow manure, and 1 five-inch pot of bonemeal to each bushel basket of the mix. Because our sand is likely to be alkaline, and our loam may become adobe, I find the soil from begonias I have repotted makes a good base. I add a little charcoal, some peat moss and sponge-rok, and often some oyster shells. The mixture should not be as leafy as that for begonias.

Fertilizer? Yes, ferns must be fed. A generous trowel full of cow manure placed back of the ruffled top of Staghorns, in early spring, seems sufficient. Alfred Roberts, authority on ferns of Southern California, gives this rule: "Feed liquid fertilizer, using one-half the amount as directed on the bottle, every thirty days during the growing season. Always soak a dry plant before feeding, and be sure to water it again the following day."

Several new ferns that seem to be highly worthwhile have recently appeared on the market, to meet the popular demand. A



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large new Goldback, which is a *Pityrogramma* hybrid, is very attractive for hanging baskets, and seems quite hardy. The red sori of *Dryopteris erythrosora* are most noticeable. *Llavia cordifolia*, a Mexican native, is unusual and rather distinctive, as one part of the frond is male and another part female.

The interest in crested ferns of all kinds has reached a new high since the English introductions of Carl Starker, of Jennings Lodge, Oregon. From coarse to very fine, they run the gamut of plumes, fringes, curls and mad whirls, like something out of a fern dream. Of course there are bound to be some temperamentals among these exotics, but there should be enough worthwhile hardy ones.

Now a word about nomenclature that may help us to understand what is happening. In the past, when information on ferns was hard to find, dealers and growers had to name them, to promote their sale. If we have called a plant by the wrong name for thirty years, it still does not make that name right. Now we have some eminent fern authorities working with the fern societies who are trying to correct the many, many mistakes. They are not changing names, they are giving the ferns their original names, which are new to us because we have never heard them before. The growers are co-operating, so let's do our part to learn the new names, and pass them on to others.

The Ti Plant For House And Shade Garden

DOROTHY S. BEHREND

Anyone who has lived in Hawaii experiences pangs of nostalgia on entering the greenhouses of James Cowan, in Leucadia. Mr. Cowan first grew the Hawaiian Ti plants in the Islands as a hobby, but, on returning to the "mainland," he became so adept at hybridizing, that the hobby outgrew its bounds, and he chose to expand in Leucadia, where the climate offered so many natural advantages.

Although the Ti (pronounced Tee) plants are members of the lily family, many of them resemble slender palms. Some that are grown as lawn specimens, are called *Dracena australis*, but the correct name is *Cordyline australis*. The distinction between the genera lies in the number of seeds in each of the three cell pods. A *Dracena* has only one seed in each cell, while a *Cordyline* often produces fifteen to twenty-five. Very few people, even in Hawaii, have seen these plants flower and bear fruit as they do in the Cowan glasshouses, where the blooms are hand-pollinated.

All the *Cordylines* produce lavender flowers. The green-leaved varieties have blackberry seed pods, with a dark purple substance around the ripe black seeds. The plants with the more colorful foliage produce bright-red berry-like seed pods that hang on for at least six months. When the pods are opened, black seeds cascade from the flame-red material that encloses them.

Beginning with the variegated *Cordyline terminalis* and three unidentified species, Jim and Ruth Cowan crossed the "hardy" types with those of gayer foliage. It takes at least a year for seedlings

to produce mature leaves, that show their true forms and colors, so it is a full-time job caring for the great crops of young plants. By careful selection the Cowans have accumulated a fine assortment of parent plants that they cross breed for finer colors, textures, shapes and degrees of hardness. Their hybrids show great leaf variations; some are long, slender and drooping; some that are five inches wide and twelve inches long, insist on reaching for the sky; some that are eight inches wide and two feet long, terminate abruptly at the tips; some leaves show color only on the margins, while others have gorgeous patterns between the veins. Their color range is from dark-green through metallic-green, and from wine-red through fuchsia to pink and then to white. Sometimes there is a splash of yellow, and a tri-color is effected.

Ti plants are considered difficult to grow, because people who have answered commercial offers and sent in box tops for Ti stalks from Hawaii, have been disappointed with the results. A piece will grow in water, as per directions, but the sugar from the plant dissolves in the water and develops an odor. When the water is changed, out goes the sugar or plant food, and the Ti slowly starves to death. The Cowans recommend that the stalk be laid horizontally on moistened sand, peat moss or soil, and potted up when roots form. Mr. Cowan says that the main, or tap root, takes the shape of a huge carrot, when planted directly in the ground. He has seen it five feet long. When severed from the root

just below the soil line, and planted again, the top will continue to grow. If the severed root is replanted, it will live on by sending up new leaves. The root contains twenty-five to thirty-five per cent of levulose sugar, a sweetening that can be safely used by diabetics. In Hawaii the roots are processed like sugar cane. The Cordyline sugar makes a tasty syrup that does not crystallize.

Cordyline australis grows twenty feet high, with leaves three feet long, and takes full sun. Jim Cowan, Jr., a landscape architect, uses it for striking effects in the garden scheme. The types his parents raise are suited to the shade garden and indoor culture. In our area they will thrive all year long in sheltered spots and in patios. Be careful not to hose the leaves off with water that is too cold. However, if the climate is too severe, all variegated forms must be grown in the house. Slugs and snails have always been greatly attracted to the Ti when grown outdoors. The plants developed by the Cowans not only resist these pests, but they repel them.

Actually the Ti plant is suited to indoor culture. Keep it root-bound, feed occasionally, wash the dust off the leaves regularly with luke-warm water, and the specimen should be healthy and bright. The green-leaved varieties are darker when grown in a maximum of light. To keep their vivid colors, the variegated types must have ample sunlight through a curtained window. Direct sunlight will burn any plant.

To provide aeration and moisture retention, the Cowans use a very loose potting soil containing peat moss, shavings or sawdust (with a liberal proportion of redwood), and sandy loam. This mixture is slightly acid, to counteract alkalinity in the soil and water. Since the soil mix does not contain any plant food, the plants are fed regularly with a fertilizer on

the acid side.

Thanks to the work that goes on in the Cowan nursery, we are now able to obtain locally grown Ti plants in wonderful condition, because they are not subject to the fumigation imposed on imports. These distinctly new Cowan Cordylines are a welcome accent to any decor, inside or out.

Library Of The San Diego Floral Association

The Library Committee is pleased to submit a list of books on file in this library that are now ready for circulation amongst the members of the San Diego Floral Association. As new titles are added to the library we will publish them in these columns where they will be handy for reference.

The following are members of the committee, with Miss Alice Greer as Chairman: Mr. C. I. Jerabek, Mrs. George Kiewit, Miss Ada McLouth, Mrs. Edwin Mead, Mrs. John Nuttall, Miss Etta Schweizer, Mrs. J. Terrell Scott, Mrs. Arthur Shoven, Miss Louise Stan-

Books may be borrowed for a period of one month—meeting to meeting time. Charge for overdue books is four cents

a day. If impossible to return book to the Floral Association building, it may be left with Alice Greer, 2972 First Avenue.

BOOK LIST

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| Adventures of a Horticulturist:
Elliott, J. W. | Beauty from Bulbs:
Scheppers, John |
| The African Violet:
Wilson, Gertrude Van Pelt | The Begonia Bulletin:
Issues 1947 to 1950 |
| Alpine Flora:
Correvon, Henry & Phillipi | Begonias and How to Grow
Them: Buxton, Bessie |
| Alpine Flora: Schroter & Schroter | The Book of Orchids:
White, H. H. |
| Amateur Orchid Cultivator's
Guide Book: Burberry | The Book of Wild Flowers:
National Geographic Society |
| American Flower Garden:
Blanchan, Neltje | Beauty of the Wayside:
Wilder, Walter |
| The American Rose Annual:
Issues 1920 to 1946 | British Botanists: Gilmour, John |
| American Wild Flowers:
Hastings House Publication | British Garden Flowers:
Taylor, George |
| America's Greatest Garden:
Wilson, E. H. | British Herbs and Vegetables:
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continued on next page

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culation

California Mammals:
Stevens, Frank

California Vegetables:
Wickson, Edward

Climbing Plants for Your
Garden: Baskum, Douglas

College Botany:
Atkinson, George

College Botany: Bastin, Edson

Content in a Garden:
Wheeler, Candace

Dutch Bulbs and Gardens:
Silberrad and Lyall

Earth's Green Mantle:
Mangham, Sydney

Encyclopedia of Gardening:
Wright, Walter

Encyclopedia for Australian
Gardeners: Hurley, P. J.

Encyclopedia of Roses and Rose
Culture: Champneys, H.

English Flower Garden:
Robinson, William

English Gardens: Roberts, Harry

Ernest W. Wilson, Plant Hunter:
Farrington, Edward

Ferns: Waters, Campbell

Ferns and How to Grow Them:
Woolson, G. A.

Field Book of American Wild
Flowers: Mathews, F. S.

Fleurs des Champs et des Bois:
Correvoon, Henry

The Florists Business:
White, Edward

Flower Arranging:
Burroughs, Laura Lee

Flower Arrangement:
Hewitt, Charles

Flower Decoration for the
House: Jeckyll, Gertrude

Flower Lore and Legend:
Beals, Katherine

Flowering Trees and Shrubs:
Lupton, Jean

Fritz Bahr's Commercial
Floriculture: Bahr, Fritz

From a Sunset Garden:
Mitchell, Sydney

The Garden: Wilder, Louise

Garden, an Illustrated Weekly
Journal of Horticulture:
Robinson, William

56 Vols. 1972 to 1899. For
reference only, not for cir-
culation

The Garden and Its Accessories:
Underwood, Loring

Garden Clubs and Spades:
McKinney, Lawrence

Garden Encyclopedia:
Seymour, W. H.

Garden Making:
Bailey, Liberty H.

The Garden Month by Month:
Sedwick, Mabel C.

Garden Primer: Matschot, Cecelia

The Garden Yard: Hall, Bolton

Gardening in California:
Lyon, William S.

Gardening in California:
Mitchell, Sydney

Gardening in the South and West:
Scruggs, G. & Margaret

General Zoology: Linville, Henry

Green Laurels:
Peattie, David, Culrose

Greenhouse Gardening:
Nasthen, Henry

Hardy Chrysanthemums:
Cumming, Alex

The Healthy Hungas:
Rodale, J. T.

Hedges, Their Planting and Care:
Genders, Roy

The Herbaceous Garden:
Martineau, Alice

History of the Massachusetts
Horticultural Society:
Banson, Albert

(to be continued)

REDEDICATION

Of Old Markers And New Trees

In June, 1939, in a canyon off Arizona St., in the park, a live oak was planted, and a plaque, on a granite stone, designated the area as the "Mary Greer Native Planting," thus honoring the S.D.F.A. president for her untiring efforts to protect our native flora.

The second tree was planted in December, 1939, when, with appropriate ceremonies, tribute was paid to John G. Morley, for his twenty-eight years as the horticultural builder of Balboa Park. Beneath a Coast Live Oak he had raised from a seed, a bronze marker, on a native stone, commemorated the occasion.

Seventeen years ago, under an Incense Cedar, the favorite mountain tree of Kate O. Sessions, a memorial plaque, designed by Donald Hord and inserted in a seaside stone, was dedicated to the beloved horticulturist.

The oaks did not survive the war, and the native planting gave way to other uses. Now a new "Morley Oak" on the lawn north of the Floral Building, shades John Morley's old marker.

On Arbor Day, a group of three Incense Cedars were planted beside the Greer and Sessions bronzes, reset on suitable stones, on the east side of the Garden Center. Mrs. J. J. Kenneally, Floral president, introduced the speakers. Dr. Ralph Roberts (who worked seventeen years to establish the Kate Sessions Park in Pacific Beach), and other officials and long-time S.D.F.A. members, paid brief tribute to the devotion of the two pioneer horticulturists, who will continue to be the inspiration of the new Garden Center.

Enjoy working in the garden —

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Leaves From An Observer's Notebook

Marion Almy Lippitt

The silence between us had been too long. Preparing to ease it gently into the exchange of ideas, I slipped off my shoe and let it bang noisily on the hearth.

Henry's expression, as he looked up from his book, was distinctly antisocial.

I wiggled my toes, but appeared to let the open fire absorb my attention.

"I feel very conversable," I offered wistfully.

Henry's nod was automatic.

"Have you ever 'watched the sunset dissolve into roses'?" I asked.

Henry shook his head from the depths of his preoccupation.

"Or have you ever 'felt fed from a reservoir of grace'?"

Uncomfortable, Henry shifted his position.

"Or 'painted glory from your knees'?"

"I don't paint," replied practical Henry, but being roused to the point of no return, he closed his book and asked: "Now, what's really on your mind?"

His question carried with it the air of patient resignation.

"Nothing's on my mind. I just feel conversable."

"Well, we must begin somewhere."

"Let's begin where the beginning began."

"And just where was that?" asked Henry obviously confused.

"In a garden."

Henry thought that one over, and when he had finally oriented himself in the Garden of Eden he said: "Shall we discuss gardens from the point of view of sun, soil, and plants or the effect of gardens on us?"

"Oh, the effect of gardens on us, by all means," I accepted delightedly. *Sunset Flower Garden Book* has done such a wonderful job of sun, soil, and plants that anything more would be gilding the lily. But the effects of gardens on us, particularly in the Spring, has infinite possibilities."

"How about pertinent quotations concerning Spring?"

"I know an impertinent one that should be a quotation," I volunteered.

Henry raised his eyebrows. I repeated, "Spring would be a dreary season if the seasons all were Spring would be a dreary ones if the season - -"

"All were Spring," finished Henry, determined to stop me.

"Now for the first pertinent allusions to Spring.

I'll give you the quotation and then you give me the author, identifying him in a few well-chosen sentences."

"Oh, to be in England
Now that April's there . . ."

"By Robert Browning, born in the year that the British fought America—1812."

"That's a quaint way of identifying him!"

"It's strictly from the American point of view."

"Can't you do better by him than that?"

"He married Elizabeth Barrett after a romantic courtship."

"Now your approach is purely feminine."

"All right! His poetry is optimistic and obscure."

Henry sighed. I quoted,

"The Spring returns,
O madness beyond sense . . ."

Henry looked puzzled and was evidently trying to unearth the

author, so I filled in:

"Charles L. Moore, a good Philadelphian," and continued:

"When the hounds of spring
are on winter's traces,
The mother of months in
meadow or plain
Fills the shadows and windy
places
With the lisp of leaves and
the ripple of rain;"

"Charles Algernon Swinburne, and I don't know a thing about him, except that he wrote voluminously and was very verbose. Is it my turn to quote?" asked Henry.

I nodded.

"Sang the sunrise on an amber
morn—
Earth be glad! An April day
is born."

To my surprise, Henry also gave me the next couplet.

"Winter's done, and April's
in the skies⁴
Earth, look up with laughter
in your eyes."

"Author?" I questioned.

"I haven't the faintest idea," Henry replied. "This could go on interminably."

"All right, finish her up."

"May I," Henry requested, "Finish with one that would fit all seasons?"

"Pray do."

"Today I have grown taller from
walking with the trees⁵ . . ."

"By whom?" I questioned.

Henry shrugged, "Look it up yourself."

He rose and started out the door.

"Where shall I look it up?" I called.

"*The Home Book of Verse*," trailed the answer from the distance.

1, 2, 3—Platero and I by Juan Ramon Jimenez
4—Charles G. D. Roberts 1860-1943
5—Karl Wilson Baker 1878-

A Group Of Trees In Balboa Park

CHAUNCEY I. JERABEK
The San Diego Tree Man

This time, for my tree discussion, I have selected a group of six interesting genera that are crowding each other for space at the southeast corner of Sixth and Laurel Streets, in Balboa Park. There you can park your car and take time to study and compare these specimens, in close range of each other, if you prefer to do this instead of hunting up other locations, which are also given.

SENEGAL DATE PALM

As you walk from the corner, probably the first tree to catch your eye will be the twenty-five foot, single-trunked *Phoenix reclinata*, a native of tropical Africa, commonly called the Senegal Date palm. It is hard to see the feathered leaves of bright, lustrous green, somewhat recurved towards the tips, with numerous sword-shaped leaflets. Near the base of the stems are scattered sharp spines.

When this species grows naturally, it has several trunks and many suckers that form a dense clump. Examples of these: two in patio 2290 Sixth St.; 8248 Paseo Del Ocaso, La Jolla; 3017 Zola St., Loma Portal and 705 Chaledony St., Pacific Beach.

There are places where most of the suckers have been pruned away, leaving just a few trunks as: the west side of the Civic Center; the north side of the Prado, across from the Electric Bldg., in Balboa Park, and at 6331 Avenida Cortez, in La Jolla.

Other excellent single-trunk specimens about the city are: one in front of the Floral Building, in

Balboa Park; 3761 Albatross; 1706 Lewis; 366 Twenty-first; 1925 K; 212 Quince and 3003 Fourth St.

WASHINGTON PALM

Close by the Phoenix at Sixth and Laurel Sts. is another tall palm, *Washingtonia robusta*, occasionally referred to as *W. sonorae* or *W. gracilis*. This is a fan-leaved type, with brilliant green leaves, whose short stout petioles are heavily armed along the margins with spines. Because the dried leaves are allowed to remain on the trunk, it is sometimes called the Hula, or Petticoat Palm.

When young, these palms are very ornamental, and even when clothed with their dried fronds, I consider them attractive. But, when this variety reaches a height of fifty feet on some of our streets, the City Tree Department trims them so that they look like a row of telephone poles with a feather-duster on top.

Washingtonias are among the palms most frequently planted here. Drive around and note for yourself some of these excellent specimens. In La Jolla: along the east side of the 1300 blk., Park Row and two at LaJolla Presbyterian Church. In Pacific Beach there are good samples along the east side of Riviera Dr.; three at 3566 Bayonne Dr. and five at 3404 Crown Point Dr.

In the city area, some very tall specimens are at 30th. and Gunn St.; 1800 blk., Sunset Blvd.; 2858 Ibsen; 3187 Lincoln; 1820 L; 3728-3744 Granada; 1943 Julian; 4700 blk. Utah, and 2500-

2700 blks., Fourth St.

Smaller examples are at N.E. cor. Centre and Cleveland; 4133 Wabash Ave. and 800 blk., Wilbur St.

MEXICAN BLUE PALM

Beneath the taller palms we have described off Laurel St., there is one called the Blue Fan Palm. The trunk of *Erythea armata*, is inclined to be the heaviest of the group. The fans are glaucous and sometimes waxy in texture. The petiole is about three feet long, tomentose (hairy) above, with hooked spines along the margins.

The great, arched, sweeping inflorescence, sometimes ten or fifteen feet in length, is the outstanding characteristic of this species. Flowers are usually a gray-white, and fruit a ruddy brown. Its native habitat is Lower California.

There are other examples of this spectacular palm in Balboa Park: two in the lawn east of the Recital Hall and northeast of the Bowling Greens on Balboa Drive, near Laurel. There are three good specimens in front of the Education Center on Normal St., on one of which the inflorescence has developed into fruit. Another, at the fruiting stage, is on the N.W. cor. of Twenty-third and C Sts.

Blue Palms are at: 5333 E. Palisades Rd., 1511 33rd St., 2250 Rosecrans, 3720 Third, 311 Nutmeg and 3070 Second St.

In Coronado there are a number of attractive specimens on F Ave., near Ocean Blvd.

GUADALUPE PALM

Seven specimens of *Erythea edulis* are easy to see in the Laurel Street group. Indigenous to the Guadalupe Island off Mexico, they are of medium height, with handsome crowns of light-green fans. The long, slender petioles are usually unarmed, although a few spines may be noted. The fibrous mass at the base of the petioles is often used to line hanging baskets.

The long inflorescence of *E. edulis* is not too showy, but the fruit clusters, which are first a bright-green, and then a jet-black, are very conspicuous. This palm not only makes a wonderful specimen tree for a small garden, but also is unexcelled by any other palm for street planting.

Examples of street planting: two in parkway at 4193 Adams; 1622-1603-3573 29th; seven at 1091-1097 Lincoln and 1670 Fourth St.; six at 542 Twenty-second, and fourteen in the 4000 blk. Ingalls St. (bet. Fort Stockton Blvd. and Lewis St.); also in Mission Hills district, in the center strip of the 4100 blk., Palmetto Way, there are nine, and the same number at the S. W. cor. Tenth and G Sts. in Coronado.

HAIR PALM

Farther south in the Park group are two examples of the Hair Palm, *Chamaerops humilis*, the only palm native of Europe, where it grows in the Mediterran-

ean region. It is a bushy fan-palm of variable form. The leaves are glaucous when young, changing with age. By removing the numerous suckers, it can be grown as a single trunk, or, if left with a number of shoots, will give the appearance of another species.

West of the Serra Cross in Presidio Hills Park, are some of the best Hair Palms, growing naturally. There are five at 600-610 Carla Way (La Jolla Park Apts.).

There are trimmed clumps on each side of the Twenty-fifth St. entrance to Golden Hill Park, 4790 Arizona, and N. W. cor. San Fernando and Owen St., La Playa.

Single-trunk specimens: 1087 Myrtle Way, 4355 Arcadia Dr., 5333 E. Palisades, 4060 Terrace Court, 6308 Camino de la Cresta, and 3221 Udal. There are two at 1931 J and at 1925 K St., S.E. cor. Redwood and Granada Sts.

GIANT BAMBOO

Intermixed with the palms, I have mentioned on Laurel Street, is a clump of Giant Bamboo, classed as *Sinocalmus oldhami*, instead of *Dendrocalamus latiflorus*, a genera which botanists have now decided, does not grow here.

This largest variety of bamboo in San Diego County grows in clumps, sending sturdy, hollow stems twenty to thirty feet into the air. The hollow in the stalk is interrupted by partitions at the joints, which conspicuously ring

the trunk. These stems grow their full height before the broad, dark-green foliage appears. The leaves are much larger than those of other types.

If given good soil and plenty of water, the magnificent tropical growth of these bamboos cannot be equalled by any other plant. Their grouped trunks, covered with airy, handsome foliage, make excellent windbreaks or dense screens, that give an oriental touch to the garden. Even grown as a single specimen, this bamboo will always command attention.

There is a hedge of these bamboos along the west side of the Balboa Park Nursery, bordering Clark Blvd. Also many other large clumps are found throughout the Park.

Single specimens: 2030 Myrtle, 3196 Hawthorn, 845 Armada Ter., near garage at 4133 Eagle, foot of steps on west side at 324 W. Olive, cor. Brant St., south of 268 Sixteenth, and 705-715 Chalcodony St.

INDIAN LAUREL

Entangled with the palms and bamboos in the Laurel St. group, are the branches of the *Ficus retusa*, or *F. nitida*, commonly called Indian Laurel. It is a native of Southeastern Asia.

The new growth on this spreading, evergreen tree, with laurel-like leaves, is a light shade of green, a pleasing contrast to the dark, glossy-green of the mature leaves.



Bennett's
Garden Center

7555 Eads Ave., La Jolla

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This attractive tree, with dense foliage, is not only fine as a specimen tree, but is also useful for natural or formally trimmed hedges. Where the soil is deep, it makes an excellent street tree.

There are beautiful trees at 1051 Myrtle Way, 6003 Vista de la Mesa, 1857 Hillside Dr., La Jolla, and two on the west side of the Education Center on Campus Ave.

Used as street trees: two at 3030 K St.; three at 6281 Avenida Cresta; four on N. E. cor. McCall and San Geronio, La Playa; also four at 4124 Hill St., La Mesa.

There are two magnificent specimens at the N. E. cor. of Orange Ave. and Glorietta Blvd., in Coronado.

RUBBER VS. FIG TREES

The Para Rubber Tree, *Havea brasiliensis*, from which most commercial rubber comes, belongs to the Euphorbia family. It is an Amazon native not grown here.

There are 600 varieties of vines, shrubs and trees in the Ficus or Fig genus, of the Moraceae or Mulberry family. *Ficus elastica*, the indoor ornamental, called Indian Rubber Plant, has thick, straight-edged, oblong leaves, while our edible fig, *Ficus carica*, has lobed leaves. Their fruits show their relationship, so they are properly

BEHIND THE BY-LINES

To those who lived in San Diego forty years ago, it was a treat to listen to Julius Wengenheim, when he talked about his fine books. Now, in the Wengenheim Room in the San Diego Public Library, we may feast our eyes on the rare and beautiful volumes he left to his fellow citizens.

Always steeped in the smell, feel and talk of books, it was not surprising that the collector's daughter, Alice, took the field of her own interest — gardening — and therein sought the best productions of book-binders, illustrators, and horticultural writers, to grace her shelves.

In the opening article on page 3, Mrs. Heyneman tells her collector's story with such delightful enthusiasm and technical understanding that she makes us hope for more of the same ilk, from her pen.

Usually the surroundings of a fanatic are anything but peaceful. Ora Wilson admits that she is a fanatic on ferns, yet nothing could

named Figs, but, because of their milky sap, they are often known as Rubber Trees.

MORETON BAY FIG

East of the Indian Laurel Fig, in the collection I have described, are two spreading *Ficus macrophylla*, the Moreton Bay Fig of Queensland. This fig specie generally assumes larger proportions in height and circumference, with wide flanges, or buttresses, at the base of the trunk.

It always has a handsome appearance; the evergreen foliage consists of oval leaves that are fairly thick and fleshy, larger than those of the laurel-leaf type, dark green above and brownish-yellow underneath. The bark is smooth and dark-grey in color. Although they are very ornamental in parks and large estates, there are other varieties more suitable for small gardens.

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be more serene than her lathhouse, a place so soothing to mind and body that it makes us feel that fern-growing should be a "must" for all the weary soul-searchers of today.

Last summer Mrs. Wilson joined a mobile field trip sponsored by the American Fern Society, and led by Dr. Ira Wiggins, its president, who is also in charge of the Dudley Herbarium at Stanford, where the tour began. Top fern authorities from all over the country spent a week studying ferns in their native habitats, even as far north as Oregon. Seems as though Ora has something real and vital in this fern hobby.

many fine examples of *Ficus macrophylla*, but I think one of the largest to be found in Southern California is on the Doran place in Spring Valley. Half a mile east of the S. V. Post Office, on Highway 94, turn right on Barbic Lane. Go a short block south to 9525, where this imposing tree spreads well over 100 feet. Its trunk measures 21½ feet around, 4 feet up from the ground. Some of the exposed roots travel 35 feet on the surface before disappearing. The ridge of the conspicuous, light-gray buttress in the picture is 3 feet high.

This tree, probably planted about 70 years ago, now cools and shades the Doran's home in summer, and is always a de luxe jungle gym for their eight children. It should prove the wisdom of the "plant a tree" program.

Verdine L. Stotts

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Garden Chores

By Ada Perry

It was about a year ago that I was talking to a man who was obviously in love with a material. Down where I work now, they told me he was a highway maintenance man. So I understood pretty quickly why he spoke of Dowpon as if he adored it. It could be used, he said, on iceplant in the proper proportion, and it would kill the Bermuda grass, but not the iceplant. They even expected to get it where it could be used on ivy to kill out grass, but leave the ivy unharmed. It didn't harm ornamentals, if directed away from stems and foliage. It didn't harm ornamental trees, and it would only tip-burn fruit trees.

There are only so many hours in a day, so many dollars in a budget, private or public; and a grass digger can get only so much done. If Dowpon can bridge limitations like that, it really is one of the finds of the century, I think. The name, as given here, is a brand. It first appeared in the news about two years ago, I believe, as Dalapon. This, according to what I'm copying off a label, is a "coined name for 2, 2-Dichloropropionic Acid." Anyway, when Dalapon appeared in a news story, you, The Public, started raising the dickens with nursery telephone numbers about noon of that same Sunday.

The nurseries hadn't the material yet, naturally, or it wouldn't have been news. It did show up, however, in home garden packages before too many months, and began to be recommended and used. The remarks of the highway maintenance man triggered my own purchase of Dowpon.

At my home, bermuda had gotten way ahead of me, and there was Kikuyu grass in patches doing

the same thing. I purchased the best brand of pressure sprayer with which to apply the material, and began applications before December, when the pest grasses were in good condition. I did not get over the entire pest area then, but expect to do the rest after succeeding winter and spring rains. You are supposed to apply it while there is moisture in the soil and where the grass shows green growth.

The results of the first work are showing. Fruit tree basins which caught a load of Bermuda last summer now show circles of brown stems only; the marauding Kikuyu in the front area is brown where I hit it, green where I did not; and there is a result which I hoped for, but actually did not know would occur: the daffodil bulbs which I planted in both areas are coming up in the midst of the dead grass freely and with no bad results that I can see. The bulbs had been planted in circles around the fruit trees and in scattered groups in front. In front it does seem to me that they are sprouting where they haven't for several years. Around the fruit trees, those I sprayed are making much more progress than those in several basins where I did not spray. Of course, the daffodil foliage had long been gone at the time of spraying and did not appear until about two months afterward. There is a residue from the material, and you are supposed to delay planting for 40 days afterward. The residue evidently did not harm my bulbs.

A bougainvillea and a natal plum and some clumps of white ice plant are being freed of their Bermuda chokers, and that curb edging has its grass problem lying

dead at its feet, so to speak. I should say here, that the sprayed grass certainly is a dead brown and ornamentals are needed to take its place.

Every care should be taken not to hit trunks and branches when spraying. Cardboard boxes opened up and set between the plant and sprayer were good guards, I thought. Hope this-all will make your grass chores much, much easier this summer.

Right now its time to look at the "Sunny Azaleas." They are the Indica type, famous down South. They have very large single blooms, will take full sun and like it. Vanessa is a purplish-lavender, so bright it dazzles. The huge blooms of Pride of Dorking are brilliant rose, Southern Charm is a watermelon pink, and there are other good colors. Culture: dig down a foot or more, remove the soil and plant in pure peatmoss. Water and feed well.

We have found we can grow caladiums in the same bed with the azaleas, sun and all. They give foreground color in the summer. They will go dormant and come back again when the weather is warm. Sprout them in flats the same as tuberous begonias, which should be selected now.

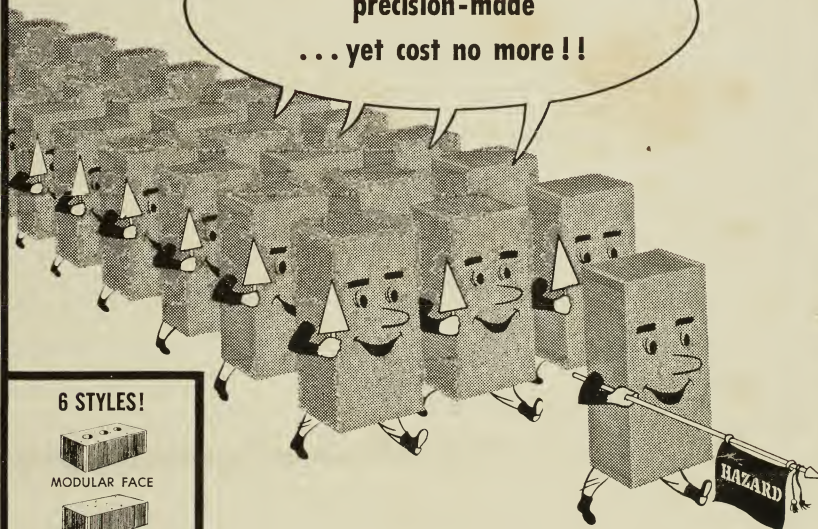
There's a new color in marguerites — pink, in singles and doubles. Good for cutting. They grow about the same height as the whites, but have a thicker, fluffier and greener foliage. Sheer back for later flowering.

An exciting Hebe, named *Veronica evansi*, for a Los Angeles nurseryman, is about two feet high, has rich purple-red foliage that is especially bright in summer, and a purplish bloom that goes well with the pea-shaped flowers of the same color on *Polygala daismaisiana*. Face it down with the low *Hebe bulk-eana*, (*Veronica menziesi*), which has foamy white blooms.

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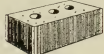
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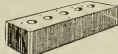
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